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Dance

(an ephemeral art)

in Print

Thomas Fisher Rare Book Library

1 June - 20 July 1984

DANCE
- an ephemeral art -
IN PRINT

An exhibition of books, pamphlets and ephemera
from the collections of
the University of Toronto, the University of Waterloo,
York University, the Theatre Department of the
Metropolitan Toronto Library, and private collections
June 1st, 1984 - July 20th, 1984

On the occasion of the Twelfth Annual Conference of the
Dance in Canada Association / Association Danse au Canada
at the University of Toronto, Benson Building
June 26th - July 1st, 1984

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DANCE - an ephemeral art - IN PRINT

PREFACE

This exhibition has been mounted at the Thomas Fisher Rare Book Library in conjunction with the Twelfth Annual Dance in Canada Conference, taking place at the University of Toronto between June 26th and July 1st, 1984.

The Dance in Canada Association is a national umbrella arts organization, conceived in 1973 to promote the welfare of Canadian dance organizations and dancers. It does this by presenting a number of programs. Two of the most important of these are the magazine Dance in Canada, published with the aim of keeping the dance community throughout Canada informed about what is happening in dance, and the Dance in Canada Conference, held anually in a different province to promote the exchange of ideas and information and to present performances of Canadian dance. Because dance is a large field and involves not only performers, but also teachers, administrators, and academics, the Association has devised a system of interest groups called Forums. An important new program of the Association is being carried out by the Forum on Resources, Research and Publication to encourage the collection and preservation of dance resources -- particularly Canadian materials -- which will promote research and publication in dance in this country.

The Fisher Rare Book Library and Dance in Canada Association wish to thank those institutions and individuals who have so kindly loaned materials from their collections to create this exhibition:

Heather McCallum, Head, and Anne Goluska, Theatre Department, Metropolitan Toronto Library

Kathleen McMorrow, Music Library, University of Toronto

Susan Bellingham, Head, Doris Lewis Rare Book Room, University of Waterloo

Jillian Officer and Rhonda Ryman, Dance Department, University of Waterloo

Mary F. Williamson, Fine Arts Bibliographer, Scott Library, York University

Clifford Collier, Chairperson,
Forum on Resources, Research and
Publication, Dance in Canada
Association.

DANCE -- an ephemeral art -- IN PRINT

INTRODUCTION

It is not known if a complete study of the history of dance literature has yet been compiled. There are catalogues of the holdings of noted private and public collections of dance materials available for perusal, as well as those many catalogues prepared for special exhibitions, auctions, and book dealers' sales. A number of bibliographies and indices on the subject have also been compiled. None of these works can be termed complete -- even at their date of publication. Although not as large a subject area as music or graphic arts, the total opus of dance publishing is suprisingly large and any such study, albeit fascinating and invaluable, would be time consuming.

One of the best resources with which to begin any search on dance is the Dance Collection housed in the Performing Arts Research Center of the New York Public Library at the Lincoln Center New York City. Probably the largest and most international collection of dance materials available in one location, it includes published and unpublished works, manuscripts, photographs, prints and ephemera. While this extensive collection does not contain a copy of every printed work, its ten volume published catalogue (Boston: G.K. Hall, 1974) with its annual supplements (1975-) is the "Bible" against which most other libraries judge and check their holdings. Unfortunately, here in Canada, with the exception of a few major research libraries, the collections of dance materials cannot be considered even adequate and certainly no one Canadian collection is as extensive as, or aims to be the equal of, that in the New York Public Library. For this reason, the resources of a number of collections had to be tapped to create this exhibition.

DEVELOPMENT OF DANCE PUBLISHING

Even without a written study, the researcher can easily discover that the history of dance literature follows closely on the development of dance itself, most particularly that of theatrical dancing. Dance is as old as man himself, who has expressed his feelings through dancing even from prehistoric times both religiously and socially -- so that, before the advent of printing in the fifteenth-century, there were already treatises on technique available in manuscript form. Some of these works included a defence against the church's accusations that dancing was immoral. However, most of the early printed works were "how-to" dance manuals which described a number of the then currently popular dance forms, usually those of the author's own composition. Even to-day, we find similar manuals on folk, ballroom and disco dancing.

In its theatrical form, dance had its origins in the spectacles produced at the Italian courts of the Renaissance where

the earliest known professional dancing-masters made their appearance to devise the plots, and to create and teach the patterns and steps which the courtiers performed. Around the beginning of the sixteenth century, strong cultural links were formed between Paris and the Italian city-states, and a succession of Italian dancing-masters were welcomed at the French court. The marriage of Catherine de Medici to Henri II of France further strengthened the Italian influence and a form of early opera-ballet known as ballet de cour developed under Catherine's patronage. In time, French court life became excessively refined and stratified and every social encounter became as intricate as a choreographed dance. Naturally, dance prospered in such a milieu, and consequently balletic carriage and manner are aristocratic in nature and French still remains the language of ballet terminology.

The ballet de cour attained its zenith in France under Louis XIV, who himself danced in many ballets until overtaken by age and obesity; however, not before he founded the institution known today as the Paris Opera. In a short time, ballet moved from the ballroom to the proscenium stage where it became professionalized. Dancing was now clearly separated into social and theatrical forms. Dance manuals were still being written, but we also begin to see published libretti and attempts at creating dance notation for the writing of choreography. With this professionalization of ballet, individual dancers developed a technical virtuosity, and personalities began to make their mark. The eighteenth-century was the period of Sallé and Camargo, the earliest ballerinas, and among the male dancers, Dupré and Vestris. New ideas were fomenting and several ballet-masters -- notably Noverre in France and John Weaver in England -- were pondering, almost simultaneously, the question of divorcing ballet from opera and expressing the plot action in terms of mime. The new forms of publishing included treatises on aesthetics, professional technical manuals for the training of dancers, and the earliest dance histories.

The early nineteenth-century found ballet firmly established in the most important cities in Europe. In Milan, Vigano was producing his massive choreographic dramas, Didelot was bringing life to the state ballet in St. Petersburg, and in Vienna, London and elsewhere, the art of dance was finding increasing favour -- as was writing about it. It was, however, the middle of the nineteenth-century with the rise of the Romantic ballet and the cult of the ballerina that also saw the increase of publishing about dance. Engraved portraits were made to illustrate the biographies and histories, and dance criticism was published in the newspapers and journals. Dance works were being written in most European languages. The late nineteenth-century saw the beginnings of the dance journal or magazine solely devoted to the subject of dance; some devoted to dance in general, others specific to one form of dance or another. These have become a very popular twentieth-century phenomenon. All the while, the dance manuals, histories and biographies continue.

To all of the publishing forms developed over the years, the twentieth century has added the scholarly works -- most particularly

those in dance ethnology -- and that curiosity, the coffee-table photographic essay. The social development of dance has been reflected in the literature over many years and the works in this exhibit were selected and arranged to provide examples of the trends in publication. Dance is, alas, still an ephemeral art, even though much more is now being preserved through photography, the cinema and excellent dance notational systems than was in former days. For our knowledge of dance or the great performers of the past, we must rely on those perceptive writers who recorded their impressions, and even now the true magic of a great performance can often only be caught by a flight of poetic fancy. The firm backbone of tradition in some forms of dance would be sadly weakened without the written word. Without exaggeration the literature of dance can be said to be the storehouse of its tradition and if the visitors should feel their imagination stirred at the sight of some of the pages lying open on display, then this exhibition will not have failed its purpose.

CANADIAN DANCE COLLECTIONS

Libraries of all types develop their collections primarily for their respective users; they reflect the interests and needs of their patrons. Thus, the majority of Canadian collections of dance materials have been created since the 1950's, paralleling the recent growth of interest in dance in Canada. This is not to suggest that there was no early material in dance available in the period before World War II; it was simply not being collected in this country. The only exceptions were the private collectors and the public libraries of the country's major cities -- Montreal, Toronto and Vancouver -- and that material was mainly European in origin. Further, the lack of money, resources, and few requests from the public for rare or antiquarian works saw Canadian collections develop with little concern for the dance scholar. Books and periodicals on dance were acquired, seemingly, without any clear-cut collection policy. Until mid-century, the public libraries held most of the dance material that was available to the researcher, and that material was usually contemporary with the collecting period.

Similarly, in that same period, although Canadian universities were not building subject collections in dance, dance materials often were acquired under the auspices of the sister arts of theatre and music. Hitherto, universities had relegated dance courses to the obscure corners of physical education departments where they served as a convenient alternative activity for female students who did not care for basketball. There was nothing at this time for male students who wanted to study dance except the private dancing schools. It was not until the post-war "boom" that a relative abundance of funding led to the creation of new universities and the development of new programs and courses of study. Dance was one of these "new" programs.

Between 1970 and 1980 there was a flurry of activity to institute dance courses in Canadian universities and colleges, bolstered, no doubt, by the success of those programs initiated some years earlier in the United States. Although many of these courses were in the dance studio, scholarly investigation was still demanded, even of those who were mainly interested in choreographic composition, dance pedagogy, or simply performance. The place of dance within a culture is now an important aspect in the research and scholarly work of ethnologists, musicologists, social scientists, and historians. Many Canadian dance programs are headed by people who gained their education and background in the United States or Great Britain where good dance resources are an integral part of the educational environment.

This growth in programs demanded an expansion of the existing library resources of dance materials. From the mid-1960's onward, with funds available to them, Canadian university libraries attempted to build stronger resources to support these emerging programs and to round out their research collections in general. Very quickly, and seemingly in an uncoordinated way, each collection evolved on its own, making scant reference to the acquisition policies even of nearby libraries.

Public libraries, too, began to respond to the greatly increasing demands made upon them for dance materials. Surprisingly, these institutions became major collectors of the ephemera of dance. Clippings files, programs and playbills, posters and press releases, and even some archival collections of Canadian dance personalities provide valuable information about a subject or an historical period. It is the public archival institutions, generally, that seem least interested in actively preserving in this field. No doubt this is due to monetary and spacial constraints. Fortunately, private dance organizations -- schools and companies -- are now realizing the value, both to themselves and to the researcher, of the preservation of their own records, and are taking appropriate steps to prevent loss or destruction of this valuable material. Thus, beginning in the early years of this century with minimal holdings, Canadian libraries have gradually increased their resources for research into dance. Luckily, the best of these collections are in Ontario. The following institutions have generously loaned materials for this exhibition.

UNIVERSITY OF TORONTO

The University of Toronto has no dance program. As a result, its acquisitions policy does not include dance as a prime subject. In spite of this, the libraries have managed to acquire some 1500 volumes over the years through selection in other related fields, such as music, fine arts, theatre, East Asian studies, Canadiana, rare books and special collections or as gifts. Thus, the researcher cannot expect to find everything neatly in one location; the dance materials are spread throughout the system mainly in

three collections: The John P. Robarts Research Library, the Edward Johnson Music Library, and the Thomas Fisher Rare Book Library.

The Edward Johnson Music Library is a subject collection of materials gathered to support the Faculty of Music and its studies. As might be expected, the bulk of the collection is actually music or related to music. However, items have been purchased or acquired to augment this collection in other areas. Some years ago, this library absorbed the holdings from the library of the Royal Conservatory of Music. Since dance and eurythmics were taught as a part of the Conservatory's curriculum, it is not surprising to find some materials relating to dance among the holdings. Many works of folk and social dance instruction are accompanied by the music for the dances. These items are often housed with the music collection although they are of equal interest to the dance researcher and to the music student. The same applies to opera closely related to ballet or theatrical dance.

The dance materials in the Thomas Fisher Rare Book Library seem not to have been acquired because dance is the subject matter but, rather, because of their relationship to other materials already within the collection. Ballets de cour, early opera libretti and ballet scenarios are to be found within the important Italian Play Collection, one of the foremost collections of Italian drama in North America. Publication dates of these libretti and scenarios range from the seventeenth to the twentieth century, with the majority being of the late eighteenth and early nineteenth century, the period when ballet was an important part of Italian theatre.

Of a more ephemeral nature, the holdings contain a collection of assorted theatre and souvenir programs from America, Europe and Russia, principally from 1930 onwards, and a very extensive collection of French and Belgian programs from theatres in Paris, Brussels and provincial centres for the period 1880-1940. There is also a collection of portraits, many engraved, of theatrical figures, primarily of the eighteenth and nineteenth century. Most of the portraits are continental and some are British. Some of them are photographs and others are issued as postcards. Finally, there is a very delightful juvenile drama collection of cut-outs that portray theatrical events, including dance, ranging from 1811 to 1940, with the personalities of that period. These were published in England by West, Green Redington, Pollock, Webb and Skelt.

UNIVERSITY OF WATERLOO

One of the largest circulating collections of dance materials in Canada is housed in the Dana Porter Arts Library at the University of Waterloo. It contains 20 periodical titles and approximately 1200 books, which have been assembled only since 1972 to meet the growing needs of the expanding dance pro-

gram. The dance section orginated in the Faculty of Human Kinetics and Leisure Studies and had a somewhat scientific approach to the study of dance. The course of study has now broadened to look at dance historically, philosophically and critically, yet the kinesiology of dance is still strongly stressed. The collection is well rounded and the works have been carefully chosen to include every facet of dance, although the strongest development is in those areas that are a part of the curriculum: dance notation - both Benesh and Labanotation - philosophy and aesthestics, teaching methodology and kinesthetics, dance therapy, and historical, theatrical and folk dancing. The ethnology of dance has now been added to the course of instruction.

The Doris Lewis Rare Book Room on the other hand, houses the only sizeable special collection of rare materials relating to the history of dance and ballet found in any collection in Canada (over 350 volumes). The nucleus of the holdings is the very fine collection of rare and unusual books on dance which were donated to the library in 1975 by Dr. Henry H. Crapo. A former faculty member of the University of Waterloo, Dr. Crapo had collected many unique and valuable items and his gift provided a strong base for the curator's continuing collections development in this area. More recently, the purchase of two major collections has added considerably to the value of the material in the Doris Lewis Rare Book Room. Ranging in date from 1535 to the middle of the twentieth century, the holdings contain a number of rare items, many of which are not otherwise readily available to Canadian researchers and dance scholars. Additions to the collection are continually being made by donation and purchase. The thrust of the collections seems to be in choreographic and notational texts or treatises on dance; the collections policy places no restrictions on type of material, or language of publication.

YORK UNIVERSITY, SCOTT LIBRARY

York University's Faculty of Fine Arts was established in 1967, and the undergraduate program in dance commenced in 1970 -- the first such degree offered at a Canadian university. In 1976, a graduate program was added, also the first and, even today, the only graduate degree in dance in Canada. To support the program, and through intensive retrospective buying over the past decade, the Scott Library has built one of the largest and best circulating collections in any university in the country -- over 1600 monographs and 42 periodical titles. Most of the periodical runs are extensive. The areas of special interest in the history of dance are biography and memoirs, theatrical dance history, music hall, vaudeville and burlesque, while the folk, social, historical and ethnic dance collections are also growing steadily.

Although the acquisition policy has no restrictions, the particular collecting emphasis is North American and the traditions of other countries as they flourish in North America. Rare books are not specifically sought. In the Special Collections Room,

however there are a few rarities. Some of these have been loaned for this exhibition.

The York University Archives acquired the Toronto Telegram photograph collection which contains approximately 1200 pictures dating from 1959 to 1970. Subjects include the National Ballet of Canada (production, rehearsals, travelling, etc.), Klondike Days, non-Canadian professional dance companies touring in Canada (the Bolshoi, Royal Ballet, African Ballet, etc.) and many Canadian amateur dance groups.

METROPOLITAN TORONTO PUBLIC LIBRARY, THEATRE DEPARTMENT

The Theatre Department was established in 1961 and is one of the eleven departments in the Metropolitan Toronto Library which houses a non-circulating collection for reference and research. Based on the existing holdings of the old Toronto Central Library, founded in 1906, the theatre collection has grown steadily to become one of the best-known theatrical resource centres in Canada. It houses material in all of the performing arts except music and opera which are located in the Music Department. The subject areas include not only theatre and drama, but also ballet and ethnic dance, circus and pantomime, music hall and vaudeville, television and radio programming, motion pictures, and puppetry.

The dance holdings of the library consist of over 1400 monographs and 32 periodical titles and are representative of dance publishing. The majority are post-World War II imprints, although retrospective collecting has broadened the collection. Rare works are acquired when available. The Theatre Department has probably one of the largest selections of works on stage design for ballet in Canada and also contains a number of original costume sketches for Canadian dance productions. Complementing these is a collection of 103 slides, dating from 1952 to 1965, of original costume sketches owned by Celia Franca; most of these slides represent the work of Kay Ambrose for the National Ballet.

In its attempt to build a history of all Canadian professional theatre and dance organizations, past and present, the department relies on the theatre and dance companies across the country to supply a printed record of their work through programs, photographs, press releases, posters, etc., and it receives excellent cooperation. Unfortunately, the collection of programs and playbills issued earlier than the twentieth century is not as large as could be hoped, but there are runs for most Toronto theatres, including the Royal Alexandra which dates from 1907. Further, there is a broken run of souvenir programs from the Diaghilev Ballets Russes (1910 to 1929) and a number of Sotheby's catalogues for auctions of ballet materials.

The Theatre Department is also actively engaged in acquiring special archival collections. Three of these are important to

dance: the papers of Boris Volkoff, Toronto teacher and choreographer, and a founder of Canadian ballet; those of Bettina Byers, another Toronto teacher who brought the Royal Academy of Dancing system to Canada; and the scrapbooks of Ralph Hicklin, dance and theatre critic for the Toronto Globe and Mail, which evidence a truly creative period in Toronto's cultural life.

SHORT BIBLIOGRAPHY FOR FURTHER INFORMATION

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Guilmette, Pierre. Bibliographie de la danse théâtrale au Canada. Ottawa: Bibliothèque nationale du Canada, 1970.

New York (City). Public Library. Dance Collection. Dictionary Catalog of the Dance Collection: A List of Authors, Titles, and Subjects of Multi-media Materials in the Dance Collection of the Performing Arts Research Center of the New York Public Library. New York: New York Public Library, Astor, Lenox, and Tilden Foundations; Boston: G.K. Hall, 1974.

Performing Arts Libraries and Museums of the World. Published ... under the direction of André Veinstein ... Second edition revised and enlarged by Cécile Giteau. Paris: Editions du Centre national de la Recherche scientifique, 1967.

University of Waterloo. Library. A Catalogue of the Dance Collection in the Doris Lewis Rare Book Room, University of Waterloo Library. Compiled by Susan Bellingham. Second edition, revised and enlarged. Waterloo, Ont.: University of Waterloo Library 1983.

Williamson, Mary F. Dance, a Bibliography: A Guide to Reference Sources in York University Libraries. Downsview, Ont.: York University Libraries, 1975.

CASE I: DANCE MANUALS - SOCIAL

Dance manuals were written more for the dancing master - the teacher of dancing - than for the individual student. This is not to say that individuals did not use them, but they most likely would not easily understand the terminology or comprehend the notation used. Even today, reconstructionists are not in agreement as to how some dances were performed.

Arena, Antoine d'. Antonius Arena,Provincialis, de Bragardissima Villa de Soleriis... Bassas Dansas in Gallanti Stilo Bisognatas. Lyon, 1535.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

The Art of Dancing. Detroit; Windsor: Johnson Smith & Company, c1935.

On loan from: Special Collections and Rare Books, Scott Library, York University.

Baron, Samuel. Professor Baron's Complete Instructor in all the Society Dances of America. New York: M. Young, c1881.

On loan from: Special Collections and Rare Books, Scott Library, York University.

Caroso, Fabritio. Nobilità di dame del Sr. Fabritio Coroso da Sermoneta, libro, altra volta, chiamato Il Ballarino. Venetia: Presso il Muschio, 1605.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Cellarius, Henri. La Danse des salons. Dessins de Gavarni, gravés par Lavieille. Paris: J. Hetzel, 1847.

On loan from: Special Collections and Rare Books, Scott Library, York University.

Deroche, _____. Les Fête de Passy: contredanse nouvelle. Paris, 1770?

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

_____. La Gaillarde: contredanse nouvelle. Paris, 1770?

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Deshayes, Jean Baptiste François. Le Bataillon carré: 3e contredanse du cadrille. Paris: Boüin, etc., 1770?

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

_____. Le Retour de Versailles: contre-danse française. Paris, etc.: Les Marchand(s) de musique, 1770?

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Desrat, G. Méthode de danse de salon. Paris: Heugel et Cie, 1864?

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Feuillet, Raoul Auger. Chorégraphie; ou, L'Art de d'écrire la dance par caracteres, figures et signes demonstratifs. Paris: Dezais, 1713.

On loan from: Dance Collections, Doris Lewis Rare Book Room, University of Waterloo.

Gaudrot, dancing master. La Reconciliation: française contredanse. Paris: Boüin, etc., 1770?

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Greene, William E. The Terpsichorean Monitor Providence, R.I.: E.A. Johnson & Co., printers, 1889.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Hillgrove, Thomas. A Complete Practical Guide to the Art of Dancing. New York: Dick & Fitzgerald, c1863.

Negri, Cesare. Nvove inventioni di balli, opera vaghissima. Milano: Appresso Girolamo Bordone, 1604.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Taubert, Gottfried. Rechtschaffener Tantzmeister, order gründliche Erklärung der Frantzösischen Tantz-kunst. Leipzig: Bey Friedrich Lanckischens Erben, 1717.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

CASE II: DANCE MANUALS - THEATRICAL

Dance manuals were also written for the theatrical dancing master and the student intent upon a stage career. By the time of Carlo Blasis' Traite in the early nineteenth century, technical advances had taken professional dance far from its seventeenth-century social dance roots. These manuals show its beginnings in the eighteenth-century and its development. Today's manuals show that the professional dancer has advanced much further since Blasis' times.

Analysis of the London Ball-Room: in which is Comprised, the History of the Polite Art, from the Earliest Period. London: Thomas Tegg and R. Griffin & Co., 1825.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Blasis, Carlo. The Code of Terpsichore: The Art of Dancing, Comprising its Theory and Practice, and a History of its Rise and Progress, from the Earliest Times. Translated by R. Barton. London: Edward Bull, 1830.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Blasis, Carlo. Traité élementaire, theorique et pratique de l'art de la danse. Milan: Joseph Beati et Antoine Tenenti, 1820.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Clement, Charles François. Principes de coregraphie; ou, L'Art décrire et de lire la danse. Paris: Denis, 1771.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Guillaume, Simon. Almanach dansant; ou, Positions et attitudes de l'allemande avec un discours préliminaire sur l'origine et l'utilité de la danse. Paris: L'Auteur, 1770?

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

La Cuisse, de. Le Repertoire des bals; ou Theorie-pratique des contredanses. Paris, 1762-65. 4 v.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Magny, _____. Principes de chorégraphie, suivis d'un traité de la cadence. Paris, 1765.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Malpied, N. Traité sur l'art de la danse. Dédié á Monsieur Gardel l'Ainé maître des ballets de l'Academie royale de musique. Paris: Bouin, 1770?

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Morgan, Anna. An Hour with Delsarte: A Study of Expression. Boston: Lee and Shepard, 1889.

Stépanov, Vladimir Ivanovich. Alphabet des mouvements du corps humain: essai d'enregistrement des mouvements du corps au moyen des signes musicaux. Paris: M. Zouckermann, 1892.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Théleur, E.A. Letters on Dancing, Reducing this Elegant and Healthful Exercise to Easy Scientific Principles. London: Printed for the author and published by Sherwood & Co., 1831.

On loan from: Special Collections and Rare Books, Scott Library, York University.

A Treatise on Dancing, and on Various Other Matters, which are connected with that accomplishment. Boston: Press of the Commercial Gazette, 1802.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

CASE III: HISTORY AND CRITICISM

Treatises on dance appeared as early as the fifteenth century, but it was not until after dancers became professional in the late seventeenth century that histories and critical treatises appeared -- and continue today.

Baron, Auguste Alexis Floréal. Letters et entretiens sur la danse ancienne, moderne, religieuse, civile, et théatrale. Paris: Dondey-Dupré Pere et Fils, 1824.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Bie, Oscar. Der Tanz als Kunstwerk. Berlin: Brandus, 191-?

Bonnet, Jacques. Histoire generale de la danse, sacrée et prophane: ses progrès & ses révolutions, depuis son origine jusqu'à présent. Paris: d'Houry fils, 1724.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Cahusac, Louis de. La Danse ancienne et moderne; ou, Traité historique de la danse. La Haye: Jean Neaulme, 1754. 3 v.

Castil-Blaze, _____. L'Académie impériale de musique: histoire littéraire, musicale, chorégraphique, pittoresque, morale, critique, facétieuse, politique et galante de ce théâtre de 1645 à 1855. Paris: Castil-Blaze, 1855. 2 v.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

_____. L'Opéra Italien, de 1645-1855. Paris: Castil-Blaze, 1856.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Celler, Ludovic. Les Origines de l'Opéra et le Ballet de la Reine (1581): étude sur les danses, la musique, les orchestres et la mise en scène au XVI^{e} siècle. Paris: Didier et Cie, 1868.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Daneau, Lambert. Traite des danses, auquel est amplement resolue la question, a savoir s'il est permis aux Chrestiens de danser. Geneve: François Estienne, 1579.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Du Manoir, Guillaume. Le Mariage de la mvsiqve avec la dance; contenant la reponce av livre des treize pretendus academistes, touchant ces deux arts. Paris: Gvillavme de Lvyne, 1664.

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Gallini, Giovanni-Andrea. A Treatise on the Art of Dancing. London: The Author, and sold by R. Dodsley, etc., 1772.

On loan from: Special Collections and Rare Books, Scott Library, York University.

Menestrien, Claude François. Des Ballets anciens et modernes selon les regles du theatre. Paris: René Guignard, 1682.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Noverre, Jean Georges. Lettres sur la danse, sur les ballets et les arts. St. Petersbourg: Jean Charles Schnoor, 1803. 4 v.

On loan from: Theatre Department, Metropolitan Toronto Library.

Voiart, Elise. Essai sur la dance antique et moderne. Paris: Audot, 1823.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Vuillier, Gaston. La Danse. Paris: Hachette et Cie., 1898.

_____. A History of Dancing from the Earliest Ages to our Own Times. From the French of Gaston Vuillier. With a sketch of Dancing in England by Joseph Greco. London: William Heinemann, 1898. 2 v.

On loan from: Special Collections and Rare Books, Scott Library, York University.

CASE IV: BIOGRAPHIES AND PICTORIAL WORKS

With the rise of the "star" in ballet, biographies and pictorial works were in demand by the new balletomanes, much as they are for today's movie and television personalities. This type of publication was a nineteenth-century phenomenon, carried to greater heights in this century.

Album de l'opéra: principales scènes et décorations les plus remarquables. Paris: Challamel, 1844.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Allan, Maud. My Life and Dancing. London: Everett & Co., 1908.

On loan from: Special Collections and Rare Books, Scott Library, York University.

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On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Austin, Richard. Lynn Seymour: An Anthorized Biography. London: Angus and Robertson, 1980.

Balanchine, George. Choreography by George Balanchine: A Catalogue of Works. New York: Eakins Press Foundation, c1983.

On loan from: Special Collections and Rare Books, Scott Library, York University.

Barbier, George et Jean-Louis Vaudoyer. Album dédié à Tamar Karsavina. Paris: Collections Pierre Corrard, 1914.

On loan from: Special Collections and Rare Books, Scott Library, York University.

Bournonville, August. Mit Theaterliv. Kjøbenhavn: C.A. Reitzel, 1848-78. 5 pts. in 2.

Gruen, John. Erik Bruhn, Danseur Noble. New York: Viking Press, 1979.

Propert, Walter Archibald. The Russian Ballet in Western Europe, 1909-1920. London: John Lane, 1921.

Saint-Leon, Arthur. Portraits et biographies des plus célèbres maîtres de ballets et chorégraphes, anciens et nouveaux de l'école française et italienne. Paris: L'Auteur, 1852. The second volume of the author's La Sténochorégraphie.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Smith, Albert. The Natural History of the Ballet-Girl. London: D. Bogue, 1847.

On loan from: Theatre Department, Metropolitan Toronto Library.

CASE V: CATALOGUES, MUSIC, LITERATURE

The items in this case are a miscellany: the dealer's catalogue, the auction catalogue, and the exhibition catalogue are all research material for the scholar; the works by W.B. Yeats and John Masefield illustrate influence of dance on many poets and playwrights.

Benefit Auction for the Performing Arts Research Center, the New York Public Library at Lincoln Center. New York: New York Public Library, 1983.

Chadd, David and John Gage. The Diaghliev Ballet in England: An Exhibition. Norwich, Norfolk: Norfolk and Norwich Triennial Festival of Music and The Arts, 1979.

On loan from: Theatre Department, Metropolitan Toronto Library.

Friends of Terpsichore. Catalogue Number Two. Toronto, 1983.

J. & J. Lubrano. Antiquarian Books, Prints, Autographs Relating to the Performing Arts. Catalogue, no. 10. South Lee, Mass., 1983.

Masefield, John and Edward Seago. Tribute to Ballet. In poems by John Masefield and pictures by Edward Seago. London: Collins, c1938.

Pugni, Cesare. The Opera Polka, as Danced by Mlle. Carlotta Grisi & M. Perrot. London: Jullien, 185-?

From a collection of sheet music published by Jullien.

On loan from: Special Collections and Rare Books, Scott Library, York University.

Sotheby & Co. Catalogue of Costumes and Curtains from Diaghilev and de Basil Ballets ... which Will Be Sold by Auction ... Wednesday, 17th July 1968. London, 1968.

On loan from: Theatre Department, Metropolitan Toronto Library.

_____. Catalogue of Costume and Decor Designs for Ballet, Theatre and Opera ... which Will Be Sold by Auction ... Thursday 30th May, 1974. London, 1974.

On loan from: Theatre Department, Metropolitan Toronto Library.

Verdak, George. Eras of the Dance. Montgomery, Ala.: Montgomery Museum of Fine Arts, c1976.

A Catalogue for an exhibition of the collection of George Verdak.

On loan from: Dance Collection, Doris Lewis Rare Book Room, University of Waterloo.

Yeats, William Butler. Four Plays for Dancers. London: Macmillan and Co., 1921.

_____. Plays and Controversies. London: Macmillan and Co., 1923.

CASE VI: PERIODICAL PUBLICATIONS

These include monthly magazines, annuals, and publications in series. The small selection of British and American periodicals shown here represent a small fraction of the hundreds that are published worldwide.

Ballet. London: Ballet Publications. v. 1-12, 1939-45.

The Ballet Annual: A Record and Year Book of the Ballet. London: Adam and Charles Black. v. 1-18, 1947-64.

Ballet News: The International Magazine of Dance. New York: Metropolitan Opera Guild. v. 1, 1979-

Ballet Review. New York: Dance Research Foundation. v. 1, 1965-

CORD Dance Research Annual. New York. No. 1, 1967-

Dance and Dancers. London: Hansom Books. v. 1, 1950-

Dance Gazette. London: Royal Academy of Dancing. No. 1, 1968-

Dance Perspectives. New York. v. 1-17, 1959-76.

Dance Scope. New York: American Dance Guild. v. 1, 1965-

Dancemagazine. New York. 1942-

Founded in 1927 as the American Dancer.

Dancing Times. London. 1894-1909; n.s., v. 1, 1910-

Danish Journal: The Royal Danish Ballet and Bournonville. Copenhagen: Ministry of Foreign Affairs of Denmark, 1979.

Special issue of the Danish Journal published for the Bournonville centenary.

Willis, John. Dance World. New York: Crown Publishers. v. 1, 1966-

CASES VII AND VIII: CANADIAN PUBLICATIONS

Though Canadian publishing on dance dates primarily from the 1950's, Canadians have already produced several periodicals and a number of historical works. Critical anthologies and other scholarly works are only now beginning to appear.

Ballet Canada Magazine. Vancouver: Ballet Canada Society. v. 1, 1981-

Bell, Ken and Celia Franca. The National Ballet of Canada: A Celebration. Toronto: University of Toronto Press, c1978.

Bellingham, Susan. A Catalogue of the Dance Collection in the Doris Lewis Rare Book Room, University of Waterloo. 2d ed. rev. & enl. Waterloo, Ont.: University of Waterloo Library, c1983.

Canadian Association for Health, Physical Education and Recreation. Dance Committee Publication. Ottawa, 1977.

The Canadian Dance World Magazine. New Westminster, B.C. v. 1, no. 1 to 5, 1961-62.

Collier, Clifford and Pierre Guilmette. Dance Resources in Canadian Libraries. Ottawa: Resources Survey Division, Collections Development Branch, National Library of Canada, 1982.

Crabb, Michael. Visions: Ballet and its Future: Essays from the International Dance Conference to Commemorate the 25th Anniversary of the National Ballet of Canada. Toronto: Simon & Pierre, 1978.

Crickmay, Anthony and Clement Crisp. Lynn Seymour. London: Studio Vista, 1980.

Dance: Verities, Values, Visions: A Collection of Papers Presented at the Binational Dance Conference, Waterloo, Ontario, Canada, June, 1971. Ottawa: Canadian Association for Health, Physical Education and Recreation, 1973.

Dance in Canada/Danse au Canada. Toronto: Dance in Canada Association. No. 1, 1973-

Darling, Christopher and John Fraser. Kain & Augustyn: A Photographic Study. Toronto: Macmillan of Canada, c1977.

Guilmette, Pierre. Bibliographie de la danse théâtrale au Canada. Ottawa: Bibliothèque nationale au Canada, 1970.

Gustaitis, Rasa. Melissa Hayden: Ballerina. London: Thomas Nelson & Sons, c1967.

Gwyn, Sandra. Women in the Arts in Canada. Ottawa: Royal Commission on the Status of Women in Canada, 1971.

Jackson, Graham. Dance as Dance: Selected Reviews and Essays. Toronto: Catalyst, 1978.

Johnstone, Ken. "Ballet." In The Arts in Canada: A Stock-taking at Mid-century. Edited by Malcolm Ross. Toronto: Macmillan Co. of Canada, c1958.

Odom, Selma Landen. Dance and Film. Toronto: Art Gallery of Ontario, 1977.

Oxenham, Andrew and Michael Crabb. Dance Today in Canada. Toronto: Simon & Pierre Publishing Co., c1977.

Photographs Dance: A Collection. Toronto: 15 Dance Lab, c1979.

Plumtre, Timothy. Simply Dance: Inside Canadian Professional Dance. Ottawa: Department of Communications, 1982.

Street, David and David Mason. Karen Kain: Lady of Dance. Toronto: McGraw-Hill Ryerson, 1978.

Taplin, Diana Theodores. New Directions in Dance: Collected Writings from the Seventh Dance in Canada Conference Held at the University of Waterloo, Canada, June 1979. Toronto: Pergamon Press, 1979.

Vandance. Vancouver: Vancouver Ballet Society. 1977-

Founded in 1955 as Ballet Who.

Varley, Gloria and Peter Varley. To Be a Dancer: Canada's National Ballet School. Toronto: Peter Martin Associates, c1971.

Williamson, Mary F. Dance: A Bibliography: A Guide to Reference Sources in York University Libraries. Downsview, Ont.: York University Libraries, 1979.

Whittaker, Herbert. Canada's National Ballet. Toronto: McClelland and Stewart, c1967.

Wyman, Max. The Royal Winnipeg Ballet: The First Forty Years. Toronto: Doubleday Canada, 1978.

York Dance Review. Downsview, Ont.: York University, Dance Department. No. 1-6, 1973-78.

READING ROOMS

In the two cases in the East Reading Room are examples of dance notation systems and libretti or scenarios for early ballets, some of which include cast lists.

The two cases in the West Reading Room display examples of programmes and playbills from various companies, both international and Canadian, and toy dance theatres, which were very popular in the nineteenth century. These feature ballets and pantomimes as well as drama.

ON DISPLAY IN THE REFERENCE AREA

Clará y Ayats, José. Isadora Duncan. Soixante-douze planches par José Clará avec une présentation de Georges-A. Denis. Paris: Éditions Rieder, 1928.

These prints show the dancer caught in action by a very perceptive artist.

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